

Fall 8-15-2009

ENG 5004-001: Restoration and Eighteenth-Century Drama

Jad Smith
Eastern Illinois University

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English 5004: Restoration and Eighteenth-Century Drama

Dr. Jad Smith
jdsmith3@ciu.edu
(217) 581-6290

3605 Coleman Hall
Office Hours: T 12-2, 3:15-4
R 12:45-2, and by appointment

Required Texts

Bakhtin, *The Dialogic Imagination: Four Essays*, U of Texas P, 1981
Finberg, editor, *Eighteenth-Century Women Dramatists*, Oxford UP, 2001
Gay, *The Beggar's Opera*, Dover, 1999
Inchbald, *Such Things Are*, 2nd ed, 1788
Nettleton, et. al., editors, *British Dramatists from Dryden to Sheridan*. SIU Press, 1969
Shadwell, *The Libertine*, 1676
Wycherley, *The Country Wife*, 1675

* Additional readings will be provided through library reserve or by photocopy

Course Description

In *Producible Interpretation*, Judith Milhous and Robert Hume argue that the interpretation of drama involves more than close reading or literary analysis; it also requires production analysis, or the "interpretation of the text specifically aimed at understanding it as a performance vehicle—'reading with a directorial eye,' if you like." In this course, we will examine drama in Britain from the reopening of the London theaters after the Restoration up to the 1780s, giving particular attention to performance and design techniques relevant to the production of specific plays, and to related contexts such as theater administration and management, and the playgoing public.

Assignments

Short Essay	15%
Adaptation of a Restoration/18 th Century Play	20%
Adaptation of a Restoration/18 th Century Play Presentation	10%
Research Project Proposal	30%
Presentation of Research Project Proposal	10%
Participation	15%

Final grades will be calculated on a ten-point scale (i.e., 100 to 90 = A, 89.99 to 80 = B, and so on).

Full descriptions of assignments will be distributed during the semester.

Participation: in a graduate seminar such as this one, good citizenship involves careful preparation of the reading and regular, measured contributions to class discussions (that is, comments that introduce, advance, or usefully complicate a specific line of inquiry into the subject matter).

Policies

Late work: extensions on assignments will be granted at my discretion, that is, only in the case of truly extenuating circumstances. Presume that late work will not be accepted.

Absence: in a graduate seminar, any absence is excessive. If you must miss class, you should consult with me about the matter. Excessive absence may result in a significantly lower final grade.

Academic honesty: submit only original work in this class, and carefully document all sources according to the 7th edition of the *MLA Handbook* or the 15th edition of the *Chicago Manual of Style*.

The Office of Disability Services

If you have a documented disability and wish to receive academic accommodations, please contact the Office of Disability Services (581-6583) as soon as possible.

Provisional Schedule

Critical material concerned with the dramas will be assigned on a week-to-week basis.

Abbreviations: *British Dramatists from Dryden to Sheridan* = B
Eighteenth-Women Dramatists = WD

Week One

R Aug 27 Introduction to the course
 Selections from Callow, *Acting in Restoration Comedy* (DVD)

Week Two

R Sept 3 Selected entries about the Restoration theatre from Pepys' *Diary*
 From Act IV of Shadwell, *A True Widow* (1679)
 Langhans, "The Theatre," *Cambridge Companion to Restoration Theatre*
 Styan, "The Playgoers," *Restoration Comedy in Performance*
 Avery and Scouten, "The Playhouses" and "Actors and Acting" *The London Stage, 1660-1800*, Vol. 1
 From Bakhtin, "Discourse in the Novel," *The Dialogic Imagination* 260-82
 From John Denham, "Cooper's Hill"

Week Three

R Sept 10 From Dryden, *The Conquest of Granada* (1670), B 7
 Duke of Buckingham, et. al., *The Rehearsal* (1671), B 39

Week Four

R Sept 1 Wycherley, *The Country Wife* (1675), facsimile

Week Five

R Sept 24 Shadwell, *The Libertine* (1676), facsimile

Week Six

R Oct 1 Otway, *Venice Preserv'd* (1682), B 113; **short essay due**

Week Seven

R Oct 8 Farquhar, *The Beaux' Strategem* (1707), B 349

Week Eight

R Oct 15 Gay, *The Beggar's Opera* (1728), Dover edition

Week Nine

R Oct 22 Lillo, *The London Merchant* (1731), B 528

Week Ten

R Oct 29 **Adaptation of a Restoration/18 Century Play presentations due**

Week Eleven

R Nov 5 Fielding, *Tom Thumb* (1731), B 571

Week Twelve

R Nov 12 Cowley, *The Belle's Strategem* (1780), WD 211

Week Thirteen

R Nov 19 Inchbald, *Such Things Are* (1788), facsimile

Fall Break

R Nov 26 No class

Week Fourteen

R Dec 3 Presentations on Research Project Proposals

Week Fifteen

R Dec 10 Presentations on Research Project Proposal
Research Project Proposals due